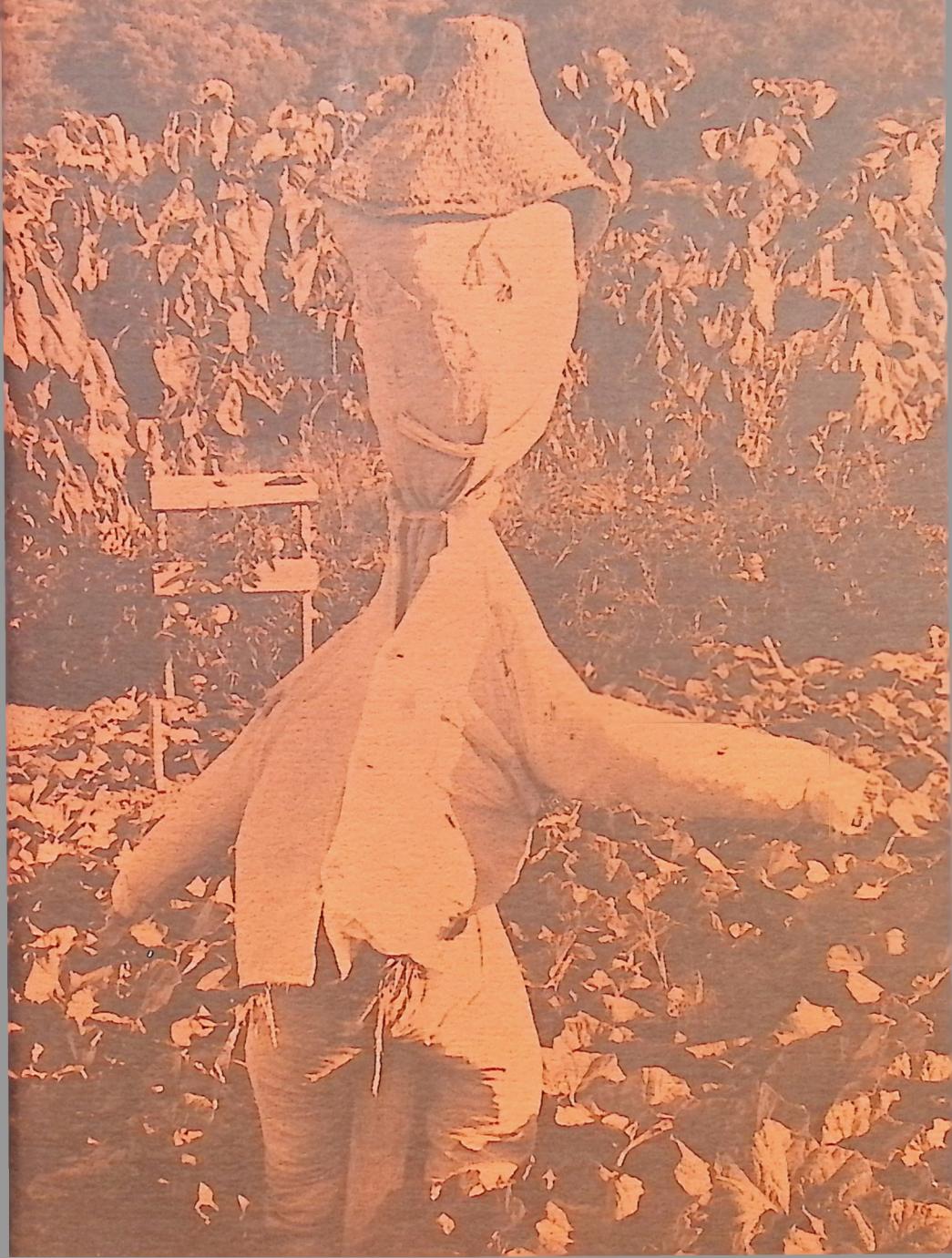


KSOR GUIDE to the arts
October 1980





Contributors:

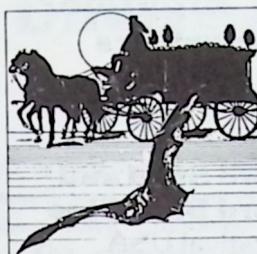
Our cover subject, a resident of the Sterling Creek area near Ruch, posed for outgoing GUIDE editor, **David Sours**, who also is responsible for the photo on p. 5. **Lorene Darling**, an art major at Southern Oregon State College, joined the GUIDE staff recently. Her work appears on pp. 2, 20 and 34. Another staff artist, **Leif Andres**, provided the illustration on the inside back cover, and on p. 11. Other art this month is from NPR.

KSOR GUIDE to the arts

October 1980

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Contents



A Continuing Dilemma.....Ronald Kramer 3

Proposed legislation regarding the publication of advertising in station program guides has Congress and public broadcasters in a dilemma.

KSOR GUIDELines..... 5

The GUIDE has a new editor...and during National Public Radio Awareness Month, KSOR may complete construction on its satellite receiver.

Talking With Kids.....Barbara Reinhardt 8

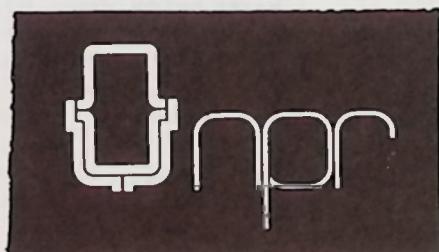
The co-host of "Options in Education" talks about her favorite interviewees.

Programs in October..... 13

Prose and Poetry..... 30

Erik Muller and Lawson Inada are featured this month.

Arts Calendar for October..... 34



KSOR is a member of NPR (National Public Radio) and CPB (the Corporation for Public Broadcasting). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

Local Program Underwriters

**Medford Steel and
Medford Blow Pipe
Folk Festival USA**

**Home at Last Records
Rock Album Preview**

**Rare Earth
Jazz Album Preview**



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From the Director's Desk

A Continuing Dilemma

Public television has managed to attract a bit more attention lately than it would have liked. As numerous syndicated columnists have mentioned, four of the country's largest stations have combined to publish a joint program guide for their members. The magazine, which debuted last month, is called *The Dial* and is circulated to the 650,000 members of the four stations. Financed with a seed grant from the John Ben Snow Foundation, it represents an attempt by the stations to augment their revenues in the face of federal advice to diversify funding sources and an admonition to become less reliant on federal funds.

Obviously, many public radio and television stations publish magazines for their members. And most sell display ad space to defray the cost of publication. Often, companies which underwrite the broadcasts of programs will use display space in the station's guide to publicize those broadcasts.

But *The Dial* has created an issue. Publisher Phillip Merrill of the *Washingtonian*, a commercial venture, went to court in Congress contending that *The Dial*'s parents, the four public television stations, constituted unfair competition since they received federal funds for broadcast purposes—which, in turn, gave them unfair on-air promotional advantage. He also objected to their tax-free status as non-profit publications and the favorable postal privileges that they enjoy. And he has found sympathetic response. As of this writing, a bill has cleared the House that would prohibit any CPB member station from publishing any material which includes advertising content.

It is true that most public stations' guides contain some advertising and that the practice is a long standing one. Of course, that alone does not make it proper. But it would seem that the scope of this venture is what attracted attention rather than the practice itself.

But the principle proposed is a chilling one. Many stations rely on advertising income in their guides to meet publication expenses. Loss of that support would destroy those publications. And many businesses look upon guide advertising as an important complement to program underwriting contributions—which it is. There are more First Amendment issues involved here than just Phillip Merrill's.

Of course, Congress, the FCC and the Administration have all told public broadcasters to identify new ways of generating revenue to support broadcast operations. *The Dial* would do that.

The *Washingtonian* has raised an important issue that goes beyond publishing. In fact, it extends across the entire non-profit sector of our society. The National Geographic Society, the Smithsonian Institution and other non-profit organizations all publish magazines which accept advertising. And all are non-profit corporations which enjoy the same favorable tax and

Director's Desk (cont'd.)

postal treatment as do public broadcasters and other non-profit corporations. So public broadcasting is not alone in this matter.

The issues involved in *The Dial* case are fundamental to the political insulation of public broadcasting. If commercial publishers are to be protected from non-profit organizations such as the National Geographic Society, or a public broadcasting station, in their legitimate publishing activities, then commercial broadcasters have a legitimate complaint of competing formats. And these are content issues over which neither Congress nor the courts should be asked to rule.

Several months ago I commented on Congress' indecision over its expectations for public broadcasting. The issue has come home to roost.

Ronald Kramer
Director of Broadcast Activities

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Classic.**

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THE LOOKS OF IT.**

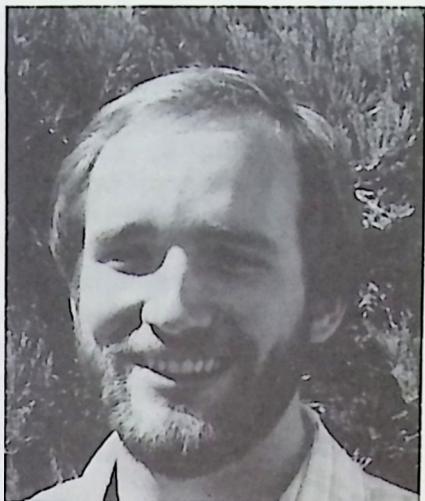
KSOR GUIDElines

McComb Joins KSOR Staff

Don McComb officially takes over as editor of the GUIDE this month, and as KSOR's Coordinator of Public Information.

Don comes to KSOR from public radio station KLSE, in Rochester, Minn., one of seven member stations of the Minnesota Public Radio Network. While at KLSE, Don served as a reporter, producing stories for both the MPR and NPR networks. You may have heard one of his reports on "Morning Edition" or "All Things Considered."

Don says some of his more exciting reporting duties included following the presidential hopefuls this spring as they stumped their way through the precinct caucuses in Iowa and Minnesota and the Wisconsin primary. Don also did a series of reports on the more than 15 thousand Cuban refugees processed at Ft. McCoy, Wis., investigated a nuclear power plant accident in Minnesota and did medical reports with specialists at the Mayo Clinic.



Don is a native of Iowa and has a degree in Communication Arts from Wartburg College in Waverly, Ia. As part of an exchange program, he studied at a university in Tokyo, Japan for a year.

Don is not altogether new to southern Oregon. Two years ago his car broke down between Ashland and Klamath Falls and he was stuck in the area for a week while he waited for it to be repaired. But despite his previous experience, he is anxious to settle in the area and do some serious trout fishing as soon as time allows.

Update on KSOR's Satellite Receiver

At press time, construction on KSOR's satellite receiving station was planned to begin, and station personnel hoped for completion by mid to late October. Once operational, the satellite receiver will link KSOR with 200 other public radio stations belonging to the NPR satellite distribution system, and will allow KSOR to bring its listeners live stereo broadcasts from almost anywhere in the world.

Currently, KSOR receives a limited number of NPR programs on tape and via telephone lines. The satellite interconnection system will increase and enhance KSOR's programming and transmission capabilities. With equipment linking the station to Western Union's WESTAR I satellite, programs which KSOR currently broadcasts on a tape delay basis (like "A Prairie Home Companion") will, in the future, be carried live. And programs which currently are broadcast on a monaural signal (like "All Things Considered" and "Morning Edition") can henceforth be carried in stereo. Further, because the satellite system can transmit a number of programs

at once, KSOR will have more programs to choose from.

KSOR is one of the few NPR members that has been without such equipment to date. The 200-member satellite system, which became fully operational in June, was constructed with funds from the Corporation for Public Broadcasting. However, as NPR's 201st member station, KSOR was not included in the original satellite appropriation. Instead, KSOR is constructing its satellite station, in part, through a \$66,500 grant from the Department of Commerce's Public Telecommunications Facilities Program, at the National Telecommunications Information Agency.

Other programs affected by the satellite include live musical performances by the "Metropolitan Opera," the "San Francisco Opera," the "Chicago Symphony," and the "Cincinnati Symphony." In addition, "Jazz Alive!!," "Masterpiece Radio Theater," "Earplay," "Folk Festival" and many others will be carried via satellite to KSOR listeners.

Station officials stress that October is only a target date for completion of the project. Listeners should stay tuned to KSOR for progress reports on the installation of its link to the NPR satellite system.

Where in the world are all things considered?

On Public Radio, that's where. You may have a friend who hasn't yet discovered the many alternatives provided on KSOR. October is **National Public Radio Awareness Month**. . Tell your friend about all the things you like on KSOR!

DISCOVER KSOR, 90.1 FM Public Radio...A World of Difference



Get A KSOR T-Shirt!

*On the front it says
"KSOR, 90.1 FM Stereo..."
The Way Radio Was Meant to Sound."
On the back is the artwork shown here.*

*Shirts are made of
100 percent pre-shrunk cotton.*

Color:

Size:

- | | |
|--------------------------------------|--|
| <input type="checkbox"/> Powder Blue | <input type="checkbox"/> Small (32-34) |
| <input type="checkbox"/> Beige | <input type="checkbox"/> Med. (38-40) |
| <input type="checkbox"/> Lt. Yellow | <input type="checkbox"/> Large (42-44) |
| | <input type="checkbox"/> X-Large (44-46) |

Name: _____

Street: _____

City, Zip: _____

Phone: _____

This order is for _____ shirts.

For each shirt, enclose \$6 plus \$1.50 for mailing and handling. Send this coupon with your check or money order payable to KSOR Listener's Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Please allow 2-4 weeks for delivery. You're welcome to avoid the handling fee by coming to KSOR to pick up your shirt!

Talking With Kids

By Barbara Reinhardt

The search for "great tape" is a preoccupation of public radio reporters. By "great tape" I mean that which touches a nerve in you, the listener—makes you think or feel more deeply about something. It could be an exceptional performance of your favorite politician caught off-guard by an unanticipated but perceptive question. It could be sounds of the forest which evoke memories of your childhood camping trips.

As do other reporters, I look for great tape. But I think I'm lucky. Much of my job involves talking with children, and children are sure-fire sources of great tape.

One reason, of course, is that they often misspeak and some of their mistakes are funny. When an adult misspeaks, we mentally—or physically (with razors and splicing tape)—try to cut out the error. After all, we don't want him to appear foolish. But a child, because he's young, is expected to make mistakes. And when he does, we often think he's cute. Witness this conversation between **Options in Education** producer John Merrow and a sixth grader about to enter junior high.

Merrow: What do you think will be the biggest difference between sixth grade and seventh grade?

Student: It's going to be a lot easier to make friends there, because you have a lot more classes, and there's only two different size of grades that you have.

Merrow: Seventh and eighth.

Student: Yeah. And here it seems like it's a lot more school time, because you hardly have any time to know anybody.

Merrow: In junior high school you think you'll have more time for social life?

Student: Um huh. Yes. A lot. I mean, we'll...I'm not exactly the most socialist person in the world, but I think I could get a few more friends than I do now.

Children are in many respects less inhibited than adults. They haven't yet learned to hide their feelings. Whereas an adult would be reluctant to tell a reporter—someone he'd never seen before—what his



*Barbara Reinhardt, co-host of **Options in Education**, is shown interviewing youngsters for her program.*

problems are and how he feels about them, a child speaks of such things matter-of-factly. And in the process sometimes evokes in us memories of our own childhood.

Student: I got my braces off on December 19th last year.

Merrow: How long do you have to wear that retainer?

Student: This? Well, I...my orthodontist is in Dallas, and so I go back to him in early June, and then he just takes them away, and I don't have to wear them any more.

Merrow: What would he say if he knew that you were chewing bubble gum while you were wearing your retainer?

Student: Ahhh, I don't know. I remember they gave me this little slip when I first got my braces that said not to chew gum, and not to eat pizza crust, or fritos, or stuff like that. But, but I did it anyway. But it didn't harm 'em. It didn't harm 'em.

Merrow: Do you ever get teased because you wear braces, or so many kids wear them it's no big deal?

Student: Well, my sister used to tease me, and my dad said he didn't like paying for it because he should have got...I should have got straight teeth like his. He said I must have got it from my mom.

Besides helping us remember the feelings of childhood and adolescence, children can tell us a lot about ourselves—about society. Not all they tell us is pleasant to hear.

Reinhardt: Do you watch television?

Child: Yes.

Reinhardt: A lot?

Child: Yeah.

Reinhardt: How much?

Child: About five hours a day.

Reinhardt: Why? What is so great that you'd watch it five hours a day?

Child: Well, it's fun.

Reinhardt: If your television set were broken, what would you do?

Child: Read, play games, cards, or something. Or you just might play the piano or the organ.

Reinhardt: Would you have as much fun doing all of those things?

Child: No. On TV, we get to watch all these other people. But when we play, we get bored.

No all a child's activities are those of his own choosing. Many are determined by someone else—usually adults. If we listen, we can learn just what a child's day-to-day life is like and how he deals with it. One 5th grader told me, for instance, that, at his school, breakfast and lunch come in a truck, on big trays of individually-wrapped meals—frozen.

Student: They take it off the tray and they sign this thing and then they put it in the oven. And when it comes out it's real hot and you can't pick it up. You usually need a longsleeved shirt or else it'll burn your arms. I usually carry it like this, and it hurts.

Reinhardt: What's it taste like?



Student: Pretty good, only—once in a while, they—some of the food gets mixed up and it looks kind of horrible.

Reinhardt: Oh, you mean in the tray it—

Student: The applesausce goes into the bread and stuff like that. It gets a little soggy and everything. So once in a while it's not all that good. But most of the time it's good. Also, they have frozen ice in it—ice. It's all over the stuff. And then they cook it, all the ice melts and everything is all soggy.

Reinhardt: Oh, that sounds awful.

Student: And sometimes they come out a little bit burned and stuff like that. Sometimes they're not cooked and stuff like that.

Children provide us with great tape not only when they talk about feelings we all recognize or when they inadvertently misspeak, but also when they see the humor in life and take the opportunity to laugh.

Student: Before I started to play the cello, I played the piano. And I really didn't like it because my mom sort of convinced me to play it, and I wasn't so interested 'cause I wanted to choose it out myself. And I decided on the cello because no one else was playing it; it was really unique. And it was different.

Reporter: Did you hear the cello demonstrated last year at school?

Student: Yeah, and I thought it was really neat.

Reporter: Was it different for you size-wise?

Student: Well, yeah, because you break it a lot. You break the bridges, you get it cracked. And that's the problem with it, because it's so big to get it on the bus and get it off.

Getting great tape from kids isn't all easy. There are some things I've found I must do in order to establish a good interview atmosphere. One is to announce right away that these conversations are for radio. Even then I have to plan on editing out those eternal questions "What channel is this going to be on?" and "Am I gonna' be on TV?"

I also have to remember to avoid crowds. Getting good tape on the playground, for instance, is virtually impossible. As soon as you begin talking with one or two children, the others see you and run over. Before long you're dealing with a mob that makes so much noise you can't even hear, let alone think.

I have the best luck—and the most fun—when I get the children alone or in groups of two or three, kneel down so I can see their eyes, and let them talk about themselves. Or get them to tell a story. Once that happens, the kid takes over and I forget about the hunt for great tape. I may come away with some, but more than that, I come away touched by the depth of feeling.

Talking with Kids (cont'd. on p. 29)

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Programs in October on KSOR, 90.1 FM

(* by a name indicates a composer's birthday)

Sunday

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music, and includes daily features such as "Stardate" and segments from "Morning Edition."

10 am Marian McPartland's Piano Jazz I

Oct. 5 In this program, pianist and **Jazz Allivell** host, Billy Taylor, joins Marian for a lively hour of music and conversation. At the two pianos, they discuss "comping" (playing accompaniment) and the influence of Art Tatum on modern players. Taylor demonstrates his "Tatum Bag" with Rodgers and Hart's "I Didn't Know What Time It Was"

Oct. 12 Barbara Carroll's joy in playing is contagious and comes across strongly in this hour with a woman in the jazz world working mostly with men. They share secrets and stories and play two pianos on Stevie Wonder's "Isn't She Lovely" and a funky slow "Blues-Blues." Barbara sings and plays Billy Joel's "Just the Way You Are," and solos on her own "In Some Other World."

Oct. 19 Jazz virtuoso, Dick Hyman, is known for his phenomenal technique

and ability to play in most every style.

Here he offers a mini-history in jazz piano, saluting the great black innovators James P. Johnson ("Carolina Shout") and Fats Waller ("Black and Blue"). He also makes a deep bow to white players like Zez Confrey ("Novelette") and George Gershwin ("Who Cares"). He and Marian duo on an unbelievable free improvisation and on "A Child Is Born."

Oct. 26 John Lewis is famous as the music director of the Modern Jazz Quartet. He also is one of the most moving solo players in jazz. His fine technique and economical style are amply demonstrated in this hour with Marian. The two discuss modern playing, and join for duos on Charlie Parker's "Donna Lee" and Lewis' own "Afternoon in Paris."

11 am BBC Science Magazine

11:30 am Folk Festival USA

NEW TIME SLOT. A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

Oct. 5 Traditional bluegrass, set in San Francisco's Great American Music

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

Hall. Featured is legendary mandolin picker Frank Wakefield and friends, and the father of bluegrass himself, Bill Monroe with The Bluegrass Boys.

Oct. 12 "White Mountains '79"—The White Mountains Center for the Arts sponsored a series of Labor Day weekend concerts in September 1979. This program features highlights from one of those concerts, where links between African music and contemporary blues were explored. Performers include Taj Mahal, Bai and Dembo Konte, and Libba Cotten.

Oct. 19 "Asian Music in the New World"—A new wave of ethnic traditions has been brought to America by immigrants from China, Japan, Vietnam, Laos and Cambodia. For this unique **Folk Festival** program, ethnomusicologist Karl Signell recorded outstanding performers of these traditions in their suburban Maryland and Virginia homes, and in local concert halls. Although Japan's koto (zither) and shakuhachi (flute) are familiar to many, few westerners have heard the delicate sounds of the Hmong jaw harp or the excited shouts of a Cambodian village dance.



The great German composer, Johannes Brahms, is heard performing his own Hungarian Dance in G Minor during **A Brahms Banquet**, heard Mondays at 2 p.m.

Oct. 26 "The 1979 New Orleans Heritage Fair"—Once again the largest American heritage fair comes to life with highlights from this two-week long festival, recorded in April, 1979. Louisiana's own music is featured, along with other musical styles indigenous to the South.

**1:30 pm American Musical Theater
NEW THIS MONTH ON KSOR.**

"American musicals represent our country better than anything else this country has ever created from scratch," says Lehman Engel, host of this new series. Known as the "Dean of American Musical Theater," Engel will take public radio listeners on a personal guided tour of this delightful art form, ranging from some of America's very first productions, all the way up to the great musicals of the 20th century. Engel, who has conducted more than 170 musicals and dozens of original cast recordings, and who is also a noted scholar on the history of American musical theater, presents his informal, witty, and always insightful views of the American musical theater and its history.

Oct. 5 Engel takes listeners back to 1796 to hear excerpts from one of the first musicals ever produced in this country, "The Archers," by Benjamin Carr. Engel also explores the 19th century's so-called "travelling families," including the famous Hutchinson Family, whose shows featured songs about contemporary politics, temperance and slavery. Black-faced minstrel shows also are discussed—and the songs of Stephen Foster.

Oct. 12 "The Black Crook," produced in 1866 in New York City, is discussed. Considered quite daring for its time, the musical featured a cast including 100 young French ballerinas dressed in short tutus and black tights. The famous 19th century clergyman, Henry Ward Beecher, condemned it from his pulpit.

Oct. 19 In the early 1900s musicals began to represent American life in fairly realistic terms. Those musi-

cals are the focus of the third program, ending with a close look at Gershwin's "Porgy and Bess," which Engel calls "The Marriage."

Oct. 26 During the final program, Engel discusses contemporary musicals. Included is "Pal Joey," which he describes as "the first adult musical," and one of Broadway's greatest hits, "Hello, Dolly!" the show which nearly closed after only a week on the road, was saved by a single song.

3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big bands.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the contemporary.

Oct. 5 FRANCK: Symphony in D Minor

Oct. 12 STRAUSS: Suite from "Der Rosenkavalier"

Oct. 19 IVES: Symphony No. 1

Oct. 26 To be announced.

6:30 pm All Things Considered
Weekend version of the daily news magazine.

7:30 pm Chicago Symphony

RETURNING THIS MONTH TO KSOR.

The Chicago Symphony's fifth season of radio broadcasts opens this month, under the music direction of Sir Georg Solti.

Oct. 5 Sir Georg Solti conducts the orchestra, and Leontyne Price is soprano soloist. Program includes Mendelssohn's Symphony No. 3 in A Minor, Op. 56 ("Scottish"); Wagner's Aria, "Dich, teure Halle" from Tannhäuser, as well as his Prelude and Liebestod (Love-Death) from "Tristan und Isolde"; and Mussorgsky's "Pictures at an Exhibition" (Ravel orchestration).

Oct. 12 Raymond Leppard, conductor; Isobel Buchanan, soprano; David Holloway, baritone; and the Chicago Symphony Chorus are featured in an all-Vaughn Williams program. Included are "Serenade to Music" and Symphony No. 1, "A Sea Symphony."

Oct. 19 James Levine, conductor; Donald Peck, flute; Frank Miller, cello; Ray Still, oboe; and Russell Sherman, piano, are featured in a program including Suite in A Minor for Flute and Strings, by Telemann; Bloch's "Hebraic Rhapsody" for Cello and Orchestra ("Schelomo"); Hummel's Adagio, Theme and Variations for Oboe and Orchestra, Op. 102; and Beethoven's Piano Concerto No. 3 in C Minor, Op. 37.

Oct. 26 Sir Georg Solti, conductor; Dennis Bailey, tenor (*Siegfried*); Berit Lindholm, soprano (*Brünnhilde*); Franz Mazura, bass-baritone (*Wotan, "The Wanderer"*); and Birgit Nilsson, contralto (*Erda*) are featured in Act 3 of Wagner's "*Siegfried*."

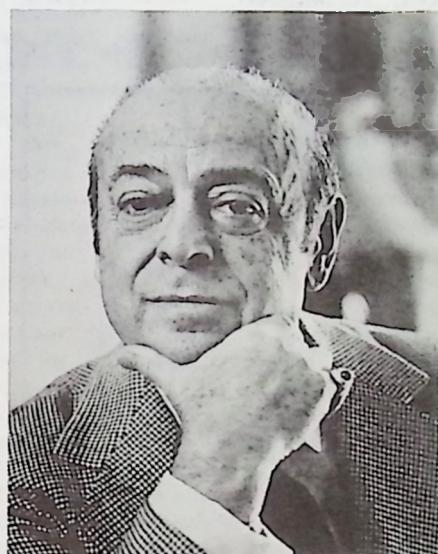
9:30 pm Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10 pm Weekend Jazz

Everything—swing, straight-ahead, free, bebop—you name it!

2 am Sign-Off



Lehman Engel hosts American Musical Theatre, a five-part series which takes listeners on a personal guided tour of the musical in this country, Sundays at 1:30 p.m.

Monday

EARLIER SIGN-ON TIME!

6 am Morning Edition

NEW THIS MONTH ON KSOR.

We were pleased to introduce you to **Morning Edition**, with Bob Edwards, during Marathon '80. Now we're able to bring it to you Monday through Friday. **Morning Edition**—just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

7 am Ante Meridian

Your weekday host is Howard LaMere.

9:45 am European Profile

From Radio Nederland.

10 am-2 pm First Concert

Music from many periods of classical literature. John Baxter is host.

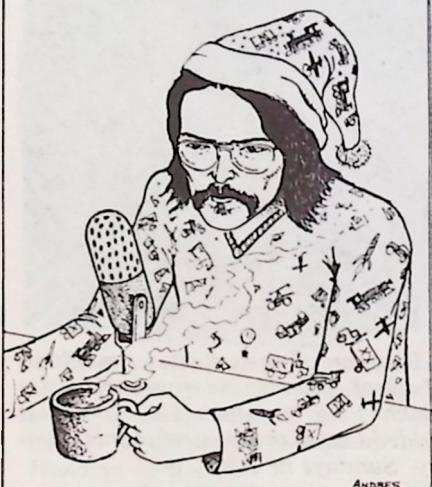
Oct. 6 SHOSTAKOVICH: Symphony No. 5

Oct. 13 PAUL CRESTON: Sonata for Saxophone and Piano, Op. 19

Oct. 20 MOZART: Violin Concerto No. 2 in D, K. 211

Oct. 27 ARRIEU: Quintet in C

*Early riser Howard LaMere
is your host on "Ante Meridian."*



12 n KSOR News

Featuring "In the Public Interest," "Calendar of the Arts," and "Air Quality Report."

2 pm A Brahms Banquet

NEW THIS MONTH ON KSOR.

A 5-part feast centered around the great German composer, Johannes Brahms. This month, listeners can discover Brahms' rare legacy for themselves during a series featuring the complete piano works of Brahms as performed by one of the foremost interpreters of the composer's works, German pianist Detlef Kraus.

4 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Director/producer: Michael Johnson.

The "Chatterbox Gang" includes Melanie Royle, Gary Lehrer, John Sain, Holly Johnson, Kathy Marrs, Rosemary Glover, Dennis Glover, Dorothy Burley and Julie Bongoboomer.

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning program, featuring reports from public radio stations around the country. Presented live from NPR's Washington studios. (Also heard weekends at 6:30 pm).

6:30 pm Siskiyou Music Hall

Oct. 6 HINDEMITH: Third Piano Sonata

Oct. 13 HOLST: The Planets

Oct. 20 CHOPIN: Cello Sonata in G Minor

Oct. 27 RACHMANINOFF: Piano Concerto No. 2 in C Minor

9 pm The World of F. Scott Fitzgerald

A rebroadcast of eight hour-long programs, combining documentaries with the dramatization of a Fitzgerald short story, to portray the life of the great American writer and the times in which he lived.

Oct. 13 "The End of an Era"—
Down came Fitzgerald's world with the

stock market crash and the coming of the Depression as described in the documentary, "The End of An Era." The author's largely unsuccessful attempts to inject social consciousness into his writing are exemplified by the dramatization of "Family in the Wind."

Oct. 13 "The Most Forgotten Writer in America"—The accompanying drama, "Financing Finnegan," satirizes the author's very real problems of financial responsibility.

Oct. 20 "The Last of the Novelists"—Fitzgerald's final fling at success is depicted in "The Last of the Novelists," as the documentary presents his life in Hollywood at the end of the 1930s. A fictional account of a similar character is dramatized in "The Lost Decade."

Oct. 27 To be announced.

10 pm Rock Album Preview

The recording is supplied by **HOME AT LAST RECORDS, ASHLAND.**

10:45 pm FM Rock

2 am Sign-Off

Tuesday

6 am Morning Edition

7 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. T. J. Dickson is host.

10 am-2 pm First Concert

Oct. 7 PROKOFIEV: Lieutenant Kije Suite

Oct. 14 SCHUBERT: String Quartet No. 14 in D Minor ("Death and the Maiden")

Oct. 21 HUMMEL: Flute Sonata in D Major

Oct. 28 BEETHOVEN: Violin Concerto in D, Op. 61

12 n KSOR News

2 pm International Concert Hall
Full symphonic performances by the

great orchestras of the world. Fred Calland is host.

Oct. 7 David Atherton conducts the Netherlands Radio Chamber Orchestra in Willem Pijper's Six Adagios; Poulenc's Concert Champetre (with Bob van Asperen, harpsichordist); and Schubert's Symphony No. 2.

Oct. 7 Wolfgang Hofmann conducts the Kurpfalzisches Chamber Orchestra. Concert includes Aria and Presto by Benedetto Marcello; Overture in D Major by J. C. Bach; Franz Danzi's Concerto in E Major for Horn and Orchestra (Peter Damm, soloist); Bernhard Krol's "Consolation," Op. 70—a premiere performance featuring Hans-Peter Weber on the English horn; and Concertino Notturno, by Jan Adam Frantisek Mica.

Oct. 14 The Danish Radio Chamber Choir is heard along with RIAS Chamber Choir, Berlin Soloists Ensemble, and Winds of the Berlin Philharmonic Orchestra. Uwe Gronostay conducts a concert including Bach's Motet "Jauchzet dem Herrn, Alle Welt," BWV Anh. 160; "Benedic Domino," Op. 59, No. 1 by Vahn Homboe; "Wachet auf, Ruft uns die Stimme," by Heinz Werner Zimmerman; and Bruckner's Mass in E Minor.

Oct. 21 The Berlin Symphony Orchestra is heard under the baton of Theodore Bloomfield, in a performance including A Faust Overture, by Richard Wagner; Mozart's Concert Arias, "Per pieta, non recercate," K. 420, and "Misero, o sogno," K. 431 (with tenor Heiner Hopfner); and A Faust Symphony, by Franz Liszt, featuring the Men's Chorus of the RIAS Chamber Chorus.

Oct. 28 The Prague Chamber Orchestra performs Mozart's Symphony No. 35 ("Haffner"), K. 385; Haydn's Concerto for Cello and Orchestra in D Major, Hob. VIIb 2 (Andre Navarra, cellist); Tchaikovsky's Variations on a Rococo Theme for Cello and Orchestra, Op. 33 (Andre Navarra); and Dvorak's Czech Suit, Op. 39.

4 pm The Spider's Web

Stories of adventure for children and adults! Programs to be announced.

Sunday

7:00 Ante Meridian
10:00 Marian McPartland I
11:00 Science Magazine
11:30 Folk Festival USA
1:30 American Musical Theater
3:00 Big Band Stand
4:00 Siskiyou Music Hall
6:30 All Things Considered
7:30 Chicago Symphony
9:30 Jazz Revisited
10:00 Weekend Jazz

Programs and Sp

Wake up early!



New sign-on,
6 a.m.

heard Saturdays at 11 a.m. Also returning **Studs Terkel Almanac**. Listeners should s during October, and note the various time ch miss our three-night **Halloween Special b** for times.

Monday

6:00 Morning Edition
7:00 Ante Meridian
9:45 European Profile
10:00 First Concert
12:00 KSOR News
2:00 Brahms Banquet
4:00 Chatterbox
4:30 Options in Education
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 F. Scott Fitzgerald
10:00 Rock Album Preview
10:45 FM Rock

Tuesday

6:00 Morning Edition
7:00 Ante Meridian
9:45 900 Seconds
10:00 First Concert
12:00 KSOR News
2:00 International Concert Hall
4:00 Spider's Web
4:30 Options in Education
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 Masterpiece Radio Theater/A Question of Place
10:00 FM Rock

Wednes

6:00 Morning
7:00 Ante Me
9:45 BBC Yo
10:00 First C
12:00 KSOR V
3:00 Options
4:00 Spider's
4:30 Horizon
5:00 All Thi
6:30 Siskiyo
9:00 Vintage
9:30 Talk St
10:00 FM Ro

Specials at a Glance

In October, KSOR will expand its broadcast day, 6 a.m. Monday through Friday with **Morning Edition**, a morning news magazine. Also in October, KSOR will bring you a special four-part series, **Cultural Theater**, Sundays at 1:30 p.m., during which host Lehman Engel will present insightful programs on American musical and its history. Listeners also can feast on **A Brahms Banquet**, Mondays at 8 p.m. It presents a five-part series featuring the compositions of Brahms, performed by German pianist Rudolf Kargel. The Cincinnati Symphony debuts this month with performances each Thursday at 2 p.m. Saturday evenings, listeners will have a chance to go **Backstage With Richard Mohr**, in a series that takes them behind the scenes of the operatic world. A **Question of Portraits** of 20th century humanists, previews the week's events. The Chicago Symphony returns, Sunday, along with The San Francisco Opera. This month on Saturdays at 2 p.m. is **The Big Band Show**. Tuned to KSOR for other special programs and changes in programming. And be sure not to miss **Concerts in the Park** Oct. 29. Check program schedule for details.

Saturday

- 7:00 **Ante Meridian**
- 10:00 **To be announced**
- 10:30 **Backstage With Richard Mohr**
- 11:00 **San Francisco Opera**
- 2:00 **Studs Terkel**
- 3:00 **Communique**
- 3:30 **Music Hall Debut**
- 4:00 **Siskiyou Music Hall**
- 6:30 **All Things Considered**
- 7:30 **Pickings**
- 8:00 **A Prairie Home Companion**
- 10:00 **Jazz Alive!!**
- 12:00 **Weekend Jazz**

Day

Thursday

- Edition**
 - Meridian**
 - World**
 - Concert**
 - News**
 - World Concert**
 - Web**
 - Considered**
 - Music Hall**
 - Radio**
- 6:00 **Morning Edition**
 - 7:00 **Ante Meridian**
 - 9:45 **Veneration Gap**
 - 10:00 **First Concert**
 - 12:00 **KSOR News**
 - 2:00 **Cincinnati Symphony**
 - 4:00 **Special of the Week**
 - 5:00 **All Things Considered**
 - 6:30 **Siskiyou Music Hall**
 - 9:00 **Earplay**
 - 10:00 **FM Rock**

Friday

- Edition**
 - Meridian**
 - World**
 - Concert**
 - News**
 - World Concert**
 - Web**
 - Considered**
 - Music Hall**
 - Radio**
- 6:00 **Morning Edition**
 - 7:00 **Ante Meridian**
 - 9:45 **BBC World Report**
 - 10:00 **First Concert**
 - 12:00 **KSOR News**
 - 2:00 **NPR Recital Hall**
 - 4:00 **Marian McPartland II**
 - 5:00 **All Things Considered**
 - 6:30 **Siskiyou Music Hall**
 - 8:00 **German Concert Hour**
 - 9:00 **Earplay and Company**
 - 10:00 **Jazz Album Preview**
 - 10:45 **Weekend Jazz**

4:30 pm Options in Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Oct. 7 W. RUSSO: Three Pieces for Blues Band and Orchestra

Oct. 14 ELGAR: Symphony No. 2

Oct. 21 RAVEL: Daphnis et Chloe Suite No. 2

Oct. 28 COPLAND: Orchestra Variations

**9 pm Masterpiece Radio Theater/
A Question of Place**

Masterpiece Radio Theater will temporarily leave KSOR's schedule this month, after the final episode of "The House of Mirth," Edith Wharton's story about the life of Lily Bart, an impoverished social butterfly trying to survive the tragic power of a 19th century New York formalized society. Award-winning actress Jane Alexander plays the central figure, and Julie Harris is host. **PRODUCED WITH A GRANT FROM MOBIL CORPORATION.**

NEW THIS MONTH ON KSOR:

A Question of Place—Sound Portraits of Twentieth Century Humanists. A series of radio essays which explores contemporary humanist thought by examining the work of seminal figures in modern intellectual history. The consideration of the concept of mankind and the assessment of our

place in the order of things form the basis for the inquiry into the work of these diverse and influential thinkers. The series includes dramatizations starring Theodore Bikel, Tammy Grimes, John Houseman, Viveca Lindfors and Tennessee Williams.

Oct. 14 Sigmund Freud, acclaimed today as the father of modern psychiatry, discovered through his work in psychoanalysis that the terrors of the outside world pale beside those of the world within the individual psyche. Excerpts from case histories illustrate how Freud's theories evolved. Len Cariou portrays Freud; Fritz Weaver narrates the program.

Oct. 21 Hailed for his technical achievements in literature, James Joyce believed that the power of speech and the expert wielding of language were necessary to help the literate come to terms with a terrifying world. His characters, portrayed by the Radio Telefis Eireann Repertory Company of Ireland, illustrate Joyce's affection for humanity—and its foibles.

Oct. 28 American poet Robert Frost, who struggled to achieve a "sound of sense" in his work, is featured reading some of his own poems and in conversation with fellow poet, John Ciardi. Russell Horton portrays many of Frost's literary voices.



10 pm FM Rock

2 am Sign-Off

Wednesday

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC/Your World

10 am-2 pm First Concert

Oct. 1 JANACEK: Taras Bulba
Oct. 8 SHANKAR: Concerto for Sitar and Orchestra

Oct. 15 RIMSKY-KORSAKOV: Le Coq d'Or Suite

Oct. 22 SHOSTAKOVICH: Concerto for Piano, Trumpet and String Orchestra

Oct. 29 ROY HARRIS: Symphony No. 3

12 n KSOR News

2 pm KSOR World Concert

Classical concerts with profiles of composers and performers from international broadcasting systems, including Deutsche Welle, Radio Nederland, CBC and Radio Moscow.

3 pm Options

An exploration into many different ideas, concepts and experiences in life and living.

Oct. 1 "War 1980 (How to Avoid the Next World War)"—Amidst the current environment in which everyone seems to be preparing for war, this program asks statesmen, writers and military analysts how and if we can avoid a world war in the 1980s. Sir John Hackett, author of "The Third World War—1985," outlines his scenario for international tragedy. A radio experience program produced by Keith Talbot.

Other programs to be announced.

4 pm The Spider's Web

See Tuesday, 4 pm for additional details.

4:30 pm Horizons

A weekly documentary which explores issues and concerns of minorities, women and other special interest groups.

Oct. 1 "The Dark Side of Childhood"—When children become victims of sexual abuse, the problems are far-reaching, often having an effect on a child's intellectual and social development. On this program, the treatment and prevention of child abuse will be studied from various viewpoints with victims, parents, doctors, and other professionals. Produced by Donna Limerick.

Oct. 8 "A Conspiracy of Silence: Tulsa Race Riot of 1921"—The people who have researched the Tulsa riot say that, without a doubt, it was the worst race riot in the history of the United States. More than 300 people

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died, almost 1,000 injured, at least 9,000 left homeless. Thirty-five city blocks burnt to the ground, and the loss of property is estimated at well over \$5 million. Since the riot, there has been a cover-up. Most of the records have disappeared, including newspaper accounts of the riot. The program examines what happened, why it happened, and the conspiracy of silence. Producer Phil Burger talks with Mabel Little, a black woman who lived in Tulsa's north side during the riot; David Breed, the managing editor of the Oklahoma Eagle newspaper who also has researched the riot; and Ed Wheeler, who broke the conspiracy when he wrote an article about the riot in 1971.

Oct. 22 "Hispanic Youth Facing Unemployment"—Hispanic youth constitute a vital sector of the labor force market. The present and prospective social and economic condition of this group is a matter of heightening anxiety among the young hispanics them-

selves, their families, and the communities in which they live. Produced by Carlos Gaivar.

Oct. 29 "Do It Yourself Renewals in the South Bronx"—Two community groups are now in the forefront of an unorthodox humanistic—and to date, successful—attempt to revitalize the South Bronx—an area frequently cited as one of the worse slums in America. Both groups, the People's Development Corp. and the Bronx Frontier Development Corp., get their muscle from neighborhood residents who are, for the most part, poor, black, hispanic, and unskilled. Their activities include rehabilitating abandoned buildings, using alternative forms of energy, and urban gardening. Produced by Alex Eldridge.

6:30 pm Siskiyou Music Hall

Oct. 1 MENDOLSSOHN: Concerto in E Minor

Oct. 8 SAINT-SAENS: Havanaise, Op. 83

Oct. 15 BRITTON: Canticles

Oct. 22 J. S. BACH: Goldberg Variations

Oct. 29 BARTOK: String Quartet No. 3

Halloween Special: The Three Tales of Edgar Allan Poe. "The Cask of Amontillado," "The System of Dr. Tarr and Professor Fether" and "The Fall of the House of Usher" are among Poe's few "scarytales" that contain a humorous element. Poe (1809-1849), considered America's most popular literary figure, was master of the macabre as well as the first to popularize the short story as a distinct literary genre. Admittedly haunted by "a demon in my view," Poe was able to use melancholia and paranoia as inspiration to create works of dark beauty. Produced by the National Radio Theater of Chicago, this hour-long special will be broadcast Wednesday, Oct. 29 at 9 p.m.—pre-empting other regularly scheduled programs.

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9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. This program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "tell a story." Lawson Inada hosts this excursion into the minds and hearts of this area's writers and artists.

10 pm FM Rock

2 am Sign-Off

Thursday

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10 am-2 pm First Concert

Oct. 2 FANNY MENDELSSOHN:
Trio

Oct. 9 PUCCINI: Harpsichord Concerto in B-flat

Oct. 16 BRAHMS: Trio Opus in B Major for Violin, Piano and Cello

Oct. 23 RAMEAU: Harpsichord Suite in E Minor

Oct. 30 HAYDN: Lyre Concerto No. 2 in G

12 n KSOR News

2 pm Cincinnati Symphony

NEW THIS MONTH ON KSOR.

One of the nation's top five orchestras, the Cincinnati Symphony Orchestra, will be heard in a series of 13 concerts starting in October. Music Director Michael Gielen and guest conductors will lead the orchestra, now in its 86th year. (Program schedule is tentative, subject to change).

Oct. 2 Michael Gielen's debut with the Cincinnati Symphony Orchestra features Mozart's Symphony No. 34 in C Major, K. 338, and Mahler's Symphony No. 6 in A Minor, the "Tragic."

Oct. 9 Wagner's Overture to "Rienzi" opens the program, conducted by Kazimierz Kord. Guest soloist Franco Gulli is heard in Mozart's Violin Concerto No. 4 in D Major, K. 218. The final work is Tchaikovsky's Fifth Symphony.

Oct. 16 The late Walter Susskind conducts his own arrangement of Prokofiev's "Visions fugitives," Op. 22. Philip Collins is heard in Hummel's Trumpet Concerto in E Major. The program concludes with Strauss' "Alpine Symphony," Op. 64.

Oct. 23 Schubert's Overture to "Rosamund," Op. 26, opens this concert conducted by Uri Segal. Prokofiev's Second Piano Concerto is heard with soloist Tedd Joselson, and the program concludes with Elgar's "Enigma Variations," Op. 36.



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Oct. 30 The late Walter Susskind, in his final public appearance, conducts the American premiere of Richard Rodney Bennett's "Actaeon" and Smetana's "Ma Vlast." Barry Tuckwell is the French horn soloist.

4 pm Special of the Week

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Oct. 2 VIVALDI: Concerto in D Minor for Two Violins and Orchestra

Oct. 9 FASCH: Sonata in B-flat for Recorder, Oboe, Violin and Orchestra

Oct. 16 SCHUMANN: Concertpiece in F, Op. 86 for Four Horns and Orchestra

Oct. 23 TCHAIKOVSKY: Symphony No. 6 in B Minor

Oct. 30 GRIEG: Peer Gynt (original version)

Halloween Special: Dracula. Since it was first published in 1897, there have been some 20 film versions or take-offs of Bram Stoker's "Dracula," three stage plays and several radio versions, including one with Orson Welles. The National Radio Theater's version, first produced in 1976, may be the most ambitious of them all. The production is faithful to the ori-

ginal, portraying the infamous Count from Transylvania Mountain. It will be broadcast from 9 to 10:30 p.m. Thursday, Oct. 30. Other programs will be pre-empted.

9 pm Earplay

Rebroadcasts of some of the best dramas from this award-winning series.

Oct. 2 "Find Me," by Olwen Wy-mark. The story of a disturbed child and her family's inability to cope. Directed by Daniel Freudenberg.

Oct. 9 "Beggar's Choice," by Kathleen Betsko. A young orphan in London is determined to make her own way. Her choice is to take an offer to become a lady of the evening, or to make it the hard way. Starring Jean March, Carol Shelley, and Susan Kingsley.

Oct. 16 "Pvt. Wars," by James McLure. This drama takes listeners to a hospital ward, where three Vietnam vets join in a comedic by-play.

Oct. 23 "The Desert," by Janet Niepris. Two women, old friends, happen upon each other in a Las Vegas

Vegas Casino and come to terms with their romantic struggles. Directed by Emily Mann, former director-in-residence of the Guthrie Theater in Minneapolis.

Oct. 30 Halloween special: *Dracula*.

10 pm FM Rock

2 am Sign-Off

Friday

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC/World Report

10 am-2 pm First Concert

Oct. 3 VAUGHAN WILLIAMS: Job

Oct. 10 SAMUEL BARBER: Songs

Oct. 17 GABRIELLI: Sacrae Symphonie

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Oct. 24 SCHUBERT: Sonata in B-flat, Op. Post. D. 960
Oct. 31 To be announced

12 n KSOR News

2 pm NPR Recital Hall

Soloists and solo ensembles are heard in performances recorded live across the country and abroad. Kaaren Hushagen is host.

Oct. 3 The Canadian Brass is heard in the performance of a number of short works by Samuel Scheidt, Handel, Purcell, Gabrielli, Bach, Vivaldi, Rimsky-Korsakov, John Philip Sousa and Jelly Roll Morton.

Oct. 10 A program recorded Jan. 27, 1980, at Saint Alban's Episcopal Church in Los Angeles, featuring the Los Angeles Vocal Arts Ensemble. Works include Robert Schumann's "Spanisches Liederspiel," Op. 74; Schubert's "Der Hochzeitsbraten," "Die Advocaten," and "Des Tages Weihe"; and Brahms' "Liebeslieder Walzer," Op. 52.

Oct. 17 This program, celebrating the 25th anniversary of the Beaux Arts Trio, was recorded July 9, 1980 at Indiana University in Bloomington. The all-Beethoven concert includes Trio No. 3 in C Minor, Op. 1, No. 3; Trio No. 4 in D Major, Op. 70, No. 1 ("Ghost"); and Trio No. 6 in B-flat Major, Op. 97, "Archduke."

Oct. 24 Pianist Mark Zeltser was recorded Oct. 17, 1979, at the University of Texas. His performance includes Sonata No. 48 in C Major, by Haydn; Chopin's Nocturne in D-flat Major, Mazurka in A Minor, and Fantasy in F Minor, Op. 49; Five Sarcasms, Op. 17, by Prokofiev; Schubert's Impromptus, Op. 90, Nos. 2 and 3, and his Wanderer Fantasy, Op. 15; and Sonata in C Minor, L. 352, by Scarlatti.

Oct. 31 The Yale Contemporary Ensemble, under the baton of Arthur Weisberg, is heard in a concert recorded April 14, 1980 at Yale University. Selections heard are "Parallel

Lines," by Morton Subotnick; "Aventures," by Gyorgy Ligeti; and Igor Stravinsky's Concerto in E-flat Major, "Dumbarton Oaks."

4 pm Marian McPartland's Piano Jazz II

NEW SEASON. Jazz pianist Marian McPartland returns for a second season of lively piano jazz on Friday afternoons. Each week, Marian welcomes one of many great names in piano jazz, including Eubie Blake, George Shearing, Hazel Scott, Hank Jones, Ramsey Lewis, Oscar Peterson, and many more.

Oct. 3 At 97, Eubie Blake has been composing and performing ragtime, pop songs and Broadway musicals for almost 80 years. In this special hour, his vigor and enthusiasm in playing are still evident as he sings, plays and reminisces with his friend Marian. They play four-hands on "Stars and Stripes Forever" and "Kiss Me Again"; join for duets on "St. Louis Blues" and "Gypsy Love Song."

Oct. 10 Hazel Scott played with Count Basie at 16, appeared in Broadway shows and Hollywood films, and was married to Adam Clayton Powell. Her highly original piano style and delight in playing are amply demonstrated in this hour with Marian. She sings and plays "I Hadn't Anyone Till You" and Duke Ellington's "All Too Soon," and joins Marian for swinging duets on "Soon," "Fine and Dandy" and Mary Lou Williams' "Kool Bongo."

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Robert Frost, one of 12 contemporary thinkers featured in a unique series of audio essays on **A Question of Place**, heard Tuesdays at 9 p.m. beginning Oct. 14.

Oct. 17 Cedar Walton is a consummate post-bebop pianist who perfected his swinging jazz playing while working with Art Blakey, J. J. Johnson and Stan Getz. From his formidable jazz background, he has arrived today as one of the most respected of modern players. In this hour, he reveals his love for standards, soloing on "My Ship" and "I Didn't Know What Time It Was"; and shows off his considerable composing skills, playing duets with Marian on his own "Fantasy in D" and "Warm to the Touch."

Oct. 24 For almost 30 years, George Shearing was known for the swinging sound of his famous quintets. Today in his club and concert appearances, he has returned to solo playing or playing duo with bassist Brian Torff. In this program, he talks about his classical background, playing his own "Lullaby of Birdland" à la Brahms, Chopin, Ravel and even Richard Wagner.

Oct. 31 Hank Jones is the oldest of three famous Jones brothers (the others being Thad and Elvin) who have made a tremendous contribution to jazz. Although he first recorded almost 40 years ago, Hank is still one of the most exciting pianists

around, not only playing club dates but also appearing on Broadway in "Ain't Misbehavin'."

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Oct. 3 BEETHOVEN: Piano Sonata No. 29, Op. 106

Oct. 10 W. SCHUMAN: Undertow

Oct. 17 GLAZUNOV: The Seasons

Oct. 24 REGER: Sonata for Clarinet and Piano, Op. 49, No. 2

Oct. 31 To be announced.

8 pm German Concert Hour

A series of concerts featuring the finest orchestras, chamber ensembles and soloists in West Germany. Produced by Deutsche Welle.

9 pm Earplay and Company

Public radio audiences are increasingly discovering that radio drama is a thing of the present, not just the past.

Oct. 3 "Woodie Guthrie," by Tom Taylor, a native Oklahoman and disciple of the great folk singer, who recreates the life and songs of Guthrie.

Oct. 10 Two short plays by American playwright and novelist LaVerne Kehr. "Letting the Old Cat Die" relates the story of a young couple on a picnic who learn that while childhood memories are within easy grasp, childhood innocence is beyond reach. In "Something Personal," two women separated by age as well as distance find commonality in their lives, changed drastically by similar personal disasters.

Oct. 17 Comedy takes its cue in Leo Simpson's "Kowalski's Last Chance." A 33-year old New York City policeman, Kowalski has seen only the mean and ugly sides of life. He wants desperately to believe in the goodness of his fellow man. "Stories of a Musician"—no details available.

Oct. 24 "Summer on a Mountain of Spices," by Harvey Jacobs. In this play, we listen in on the lives of

the owners and patrons of a summer hotel in the Adirondack Mountains at the end of World War II.

Oct. 31 **Halloween special:**
Your Radio Is Haunted. Terrors and chills provide by NPR.

10 pm Jazz Album Preview

Showcasing some of the best and latest in jazz. Discs are provided alternately by **RARE EARTH, ASHLAND, and COLEMAN ELECTRONICS, MEDFORD.**

10:45 pm Weekend Jazz

2 am Sign-Off

Saturday

7 am Ante Meridian

10 am Dolby Alignment Tone

10:01 am To be announced

10:30 am Backstage With Richard Mohr

NEW THIS MONTH ON KSOR.
A 13-part series which takes listeners behind the scenes of the operatic world. Each week, the noted opera record producer, Richard Mohr, invites two guests to join him for informal chats about opera and occasionally drops in on a "live" studio performance. (Tentative—subject to change).

Oct. 4 Mohr's guests are Leontyne Price and Bobby Short. The conversation touches upon European operas sung in English, the music of Richard

Strauss and the opera diva's remarkable career.

Other programs to be announced.
11 am San Francisco Opera
RETURNING THIS MONTH TO KSOR.
The international season of the 58-year old San Francisco Opera. (Tentative—subject to change).

Oct. 4 "Simon Boccanegra," by Giuseppe Verdi, and sung in Italian. One of Verdi's most powerful and moving works, this production features bariton Renato Bruson in the title role. Soprano Margaret Price portrays his daughter Amelia, and veteran bass Cesare Siepi is the tortured nobleman, Jacopo Fiesco.

Oct. 11 "Don Pasquale," by Gaetano Donizetti, sung in Italian. In the sparkling bel canto score, Sir Geraint Evans brings to life one of his most famous roles, the cantankerous but lovable old bachelor Pasquale. Soprano Ruth Welting is the spitfire Norina, while tenor David Randall sings the role of her young suitor, Ernesto.

Oct. 18 "Jenufa," by Leos Janacek, sung in Czech. Based on a Bohemian folk story, the opera reveals the complex and bitter rivalries which threaten to destroy a family. Elizabeth Soderstrom and Sena Jurinac, two superb singing actresses and Janacek specialists, appear together as Jenufa and her stepmother, Kostelnicka. Tenors William Lewis and Allen Cathcart play contrasting roles as the stepbrothers, Steva and Laca, both of whom are in love with their cousin, Jenufa.

The advertisement features a decorative border of stylized flowers and leaves. The central text reads "SHERMAN GLASS STUDIO" in large, bold, serif capital letters. Below it, in a smaller, sans-serif font, is "ORIGINAL STAINED GLASS COMMISSIONS ACCEPTED". At the bottom left, it says "GALLERY 482-0524" and at the bottom right, "STUDIO 476-2980".

Oct. 25 "La Traviata," by Giuseppe Verdi, sung in Italian. In transforming "La dame aux camelias" by Alexandre Dumas into "La Traviata," Verdi created his most intimate and touching opera. English soprano Valerie Masterson, praised for her performances at Covent Garden and the Paris Opera, makes her first operatic appearance in the United States as the ill-fated courtesan, Violetta Valery.

2 pm Studs Terkel Almanac

RETURNING THIS MONTH TO KSOR. After a brief absence from KSOR's schedule, the venerable chronicler of the Depression and working America returns for 13 more weeks of interviewing, oral reading and insightful dialogue. Programs to be announced.

3 pm Communiqué

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists serve as hosts.

3:30 pm Music Hall Debut

A recording new to KSOR's library.

4 pm Siskiyou Music Hall

Oct. 4 VARESE: *Integrales*

Oct. 11 MOZART: Continuo for Oboe in E-flat, K. Anh 294b

Oct. 18 KREBS: Concerto in G for Guitar and Strings

Oct. 25 MENDELSSOHN: Trio in D Minor, Op. 49

6:30 pm All Things Considered

7:30 pm Picklings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

8 pm The Prairie Home Companion

A live-on-tape broadcast featuring performers on the stage of an old vaudeville theater in downtown St. Paul, Minn. The variety show is originated, written and hosted by Gar-

rison Keillor, and features tenor Vern Sutton, the New Prairie Ramblers, and others.

Oct. 4 Garrison Keillor welcomes jazz fiddlers Gary Schulte and Jim Price, and the New Prairie Ramblers. Other programs to be announced.

10 pm Jazz Allwell

Returning for a new season devoted to America's indigenous musical idiom, **Jazz Allwell** and host Billy Taylor take you to clubs and lofts the world over—wherever jazz is performed.

Oct. 4 Stephane Grappelli hurdles his unmistakeable style through tunes with the Diz Dizley Trio. Showing his versatility, he offers his piano interpretations on a couple of jazz standards.

Oct. 11 "The Blues Is a Woman"—From the 1980 Newport Jazz Festival, a salute to the great women blues singers of the past and present. Narrated by Carmen McRae, this program celebrates "the joy of good food, good times, good sex, as well as work, travel, natural disasters, illness, abandonment, and death"—that is, both sides of the blues.

Oct. 18 Trumpeter Woody Shaw is universally admired by musicians and critics. With Carter Jefferson (sax and flute), Larry Willis (piano), Stafford James (bass), and Victor Lewis (drums), Shaw performs at The Jazz Showcase in Chicago, New Year's Eve, 1979.

Pianist Dave Burrell demonstrates his fluency with more traditional jazz styles in a solo performance at Blues Alley in Washington, D.C., recorded June 2, 1980.

Oct. 25 Pianist, saxophonist, composer, and teacher, Jaki Byard is one of the most versatile performers in jazz. With special guests Ray Haynes (drums), Bob Cranshaw (bass), and Byard's gifted former pupil, saxophonist Ricky Ford, Byard displays his virtuosity as a soloist and a small ensemble performer/composer.

12 m Weekend Jazz

2 am Sign-Off

Talking with Kids (cont'd. from p. 12)

That happened when I talked with an inner-city 10-year-old who was in a special program for "educationally disadvantaged" children. The part of the program he liked best was summer camp.

Student: When I went to camp last time I stayed overnight. The whole weekend. Came back till Saturday. And...we went swimming every day. And we went out in the woods. And...when I went to nature study, the lady told us about how the snakes...when a snake gets hot...if it get hot out here, the snakes'll come the same degree as it is out here.

Reinhardt: Oh, you mean the snake's body temperature changes along with the weather, right?

Student: Yeah.

Reinhardt: Did you learn about other animals too?

Student: Yeah. She had a turtle shell. She said that the turtle died. And when any living thing died, it'll smell and it'll rot and the skin'll come off. And she had a lizard that died. And she, uh, she didn't let that. uh...it rotted, but she didn't let it smell. She had it in a jar with vinegar in it. And it didn't smell or nothing. She let us look at it, it was *long...real long!* It was fat, too.

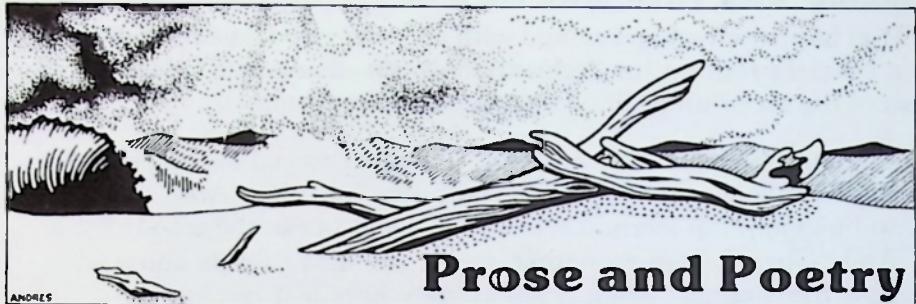
And then she had a bowl of fishes...gold fish. And the other one she had two snakes, a black and white one, and a green one. And she tried to make it as if it was outside. She put little pieces of kindlin' in it, and put a rock and leaves. And she said they don't hardly eat, they have to eat worms. And she give 'em worms. But she told us if we find any live bugs, give it to 'em.

Reinhardt: Did you? Did you try to get some live bugs...?

Student: Yeah, I got a *lot* of 'em I gave to it. And she fed 'em the other day that we went.

Reinhardt: So, going camping is something you really like, huh?

Student: Mm-hm, I *love* that. I could go to camp 'bout most every day...and don't come back! ♣



Prose and Poetry

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wilson, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

The Poetry of Erik Muller

Erik Muller teaches at Southwestern Oregon Community College, and lives in Eastside. He has published in *Prairie Schooner*, *Beloit Poetry Journal*, *Southern Poetry Review*, and *Poetry Now*, and is working on a chapbook, *Full Moon*, due this fall. He and his wife edited the Coos Writers Series, eight booklets of work by local authors.

A Type of Walking

Call it mucking this
stomping through puddles
pushing brush aside forcing
a way for the body
against bull pine & myrtle
these dunes' strong weeds.

It's a struggle that
could be avoided
by better scouting
or by walking the long way around.

But when Cooper and I walk
we lose the trail
almost by plan
to find ourselves in water over our boottops
leaning against brush listening
to the boughs snap shut behind us.

We are locked in as long as we pause
before crashing ahead
through a crowd of limbs
and flat wet leaves.

We know we stand in a useless spot
where no animal would sleep
where no one would stop to feed
or talk. We don't talk
just wait while the drops
snap some more small locks
to secure us.

We are slightly lost catching
our breath in an unlikely place.
We can shove on whenever we decide.
Let the minutes keep dropping.
We will push through the maze
hike up the windshaped dune toward
the sky then down to the car and the road
the bridge that carries us down again
to our lives in town, the jobs and families
which we believe while we stay lost
this long minute in the thicket
we have chosen for love.

That's the moment we start pushing on.

A Bundle from David Douglas

It's wet, lying exactly where
the trapper who carried it for Douglas
dropped it during another northwest winter's
rainstorm long ago.
It was Douglas's own seminary,
the seeds he had gathered from gullies
and slopes, from under heavy limbs,
off well-aired ridges, where plant spikes
poke through blankets of hail-
seed for Europe's gardeners.

Douglas kept walking.
His eyes and fingers brushed
the next tendril and the next ridge.
He preserved his gatherings.
He harvested a summer's strength
in seeds, the shiny black bibles
and light airborne tracts he sent back
as missionaries from an older world,
tiny creeds that Europeans planted
even as Douglas dried his pants by
a smoky fire. Those seeds ramified—
shrubs clumped like churches, a tree
grew deeper into the earth.
But Douglas lost many of his bundles,
the blankets folded like big pockets
cross-tied with leather strings.
He trusted them to strangers going
out of the forest, their canoes
running the rain-soaked streams.
He kept reporting with letters, pressed
specimens, and code seeds.
As he went forward, the bundles went back.
Douglas first knew many of these plants
in books. When he stepped off the boat
at the mouth of the Columbia River
he sought salal and salmon berry,
two visions of his eight month voyage.
He saw the blonde berry shake in the rain.
The leather-coated salal held a faint
sweetness in its wax bells. Bundles
like this one fell like letters
and were never received by the
people Douglas addressed. But
this one has been opened for years.

Now its vines spring black against the sky
and set like writing as we stop to look,
knowing as Douglas knew that when
we continue walking this afternoon
they will nudge and rise slightly,
obedient to their calling,
tirelessly climbing the rain.

Lawson Fusao Inada

Lawson Inada, English professor at Southern Oregon State College and host of KSOR's Talk Story, is a nationally-published and anthologized poet. This spring he received a \$10,000 Creative Writing Fellowship Grant from the National Endowment for the Humanities.

Doing It Over Again

Since we have it to do over again,
we must do whatever it takes
to clear the way within and between us--

the definitive things we thought
we were, became, willed, and got,
obliterating our vision with priority.

For when things get cold or hot,
we can deliberate accordingly,
making our way through darkness
and the dust, recognizing ourselves
as no less an authority than lava.

We must know what we are not.

Come. I must know your being
by the beating of your heart,
the pulse of possibilities
seeking liberation in a rainstorm.

Come. The way green preens and waves
with the weight of air, of water,
though nothing need be limited
by what we had to say about them.

Come. Let us determine that direction
surprising any rock at sunrise,
the inflection of our presence, alive.

This task must never, ever end.
We have it to over, and over again.

We have it to do over, and over again.

We have it to do over. And over again.

Arts Events in October

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

- 1 The 1980 season of the Oregon Shakespearean Festival continues in October, with plays in two indoor theaters. For play information and tickets, call 482-4331.

thru 17. Southern Douglas County 2nd Annual Small Format Exhibition, Grants Pass Museum of Art, 232 S.W. 6th St.



- 1** thru 25. Works by printmakers Ken Paul, Lyle Matoush and Nathan Duke at the Art Gallery, Umpqua Community College, Roseburg.
- thru 23. "Fantasy: The Imaginative Realm," at Blue Star Gallery, 10 Guanajuato Way, Ashland.
- 3** 5, and 11. Rogue Valley Opera Association presents "I Pagliacci," at the Medford Senior High Auditorium, 2 p.m.
- 5** Jackson County Community Concert Association presents "Cologne Men's Chorus," 8 p.m. at Hedrick Junior High. By membership only.
- thru 31. "Light in Atmosphere," recent paintings by Robert Bodsworth, at Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland.

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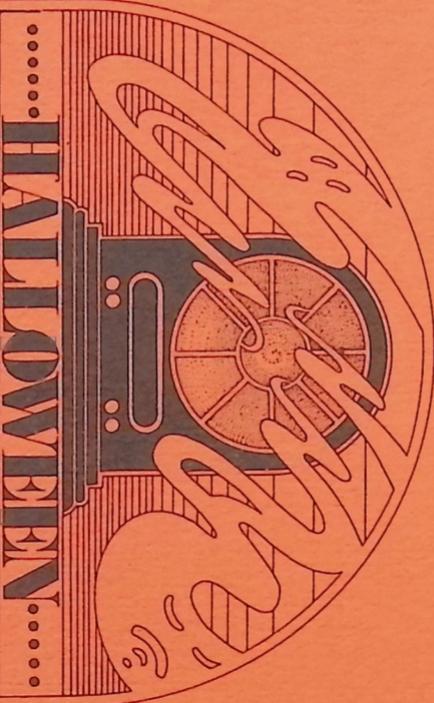
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- 12** Reciprocal Community Concert, featuring Harvey Pittel Trio, 8:15 p.m. at Elk School, 994 G Street, Crescent City.
- 14** Annual meeting of the Grants Pass Museum of Art, 7:30 p.m. at 232 S.W. 6th St.
- Reciprocal Community Concert features Eastern Opera Theater performance of "Naughty Marietta," 8 p.m. at Mills Elementary School, N.E. Main at Orchard in Klamath Falls.
- 18** Autoharpist Bryan Bowers, in concert, 8 p.m. at SOSC Recital Hall, Ashland. For more information, call Mark Nelson or Annie Dempsey at 772-4445.
- 21** Jackson County Community Concert Association presents "Caribbean Carnival of Trinidad," 8 p.m. at Hedrick Junior High, Medford. By membership only.
- thru Nov. 7. Grants Pass Museum of Art features multi-media works by Ruth Eckstein, fiber art by Sue Liebes, and laser photography by Ellis Mott. At 232 S.W. 6th St.
- 22** Southern Oregon Society of Artists monthly meeting, featuring critique by Charles Hill of Rogue Community College, 7:30 p.m. at Council Chambers, Medford City Hall.
- Reciprocal Community Concert presents "Caribbean Carnival of Trinidad," 8 p.m. at Marshfield High School, 10th and Ingersoll, Coos Bay.
- 24** and 25. Sweet Adelines "Barbershop A-La-Carte" show, 8 p.m. Medford High Auditorium.
- 25** Reciprocal Community Concert features Florence Quivar, mezzo soprano, 8:15 p.m. at First Baptist Church, 7th and C Streets, Grants Pass.
- 27** Reciprocal Community Concert features Irish Light Orchestra of Dublin, 8 p.m. at Umpqua Community College, Roseburg.



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